of the letters one after another in orthography. The said Priscian's words are as follows: Q *vero propter nihil aliud scribenda videtur esse, nisi vt ostendat sequens* V *ante alteram vocalem in eadem syllaba positum* [*positam*] *perdere vim literæ in metro.* That is to say, the letter Q is written for no other purpose than to show that the letter V following loses its value in metrical quantity when it stands before another vowel.

FRere Lucas Paciol of Bourg Sainct Sepulchre, of the order of Freres Mineurs, and a theologian, who has written in vulgar Italian a book entitled *Diuina Proportione,*[26] & who has essayed to draw the Attic letters, says nothing about them, nor gives explanations; & I am not surprised, for I have heard from some Italians that he purloined the said letters from the late Messire Leonardo da Vinci, who died recently at Amboise,* and who was a most excellent philosopher and admirable painter, and, as it were, another Archimedes. This Frere Lucas has had Leonardo's Attic Letters printed as his own. In truth, they may well be his, for he has not drawn them in their proper proportions, as I shall show hereafter in treating of the said letters in their order. Nor does Sigismund Fante, a noble Ferrarian, who teaches how to write many sorts of letters, give explanations; & the like is true of Messire Ludovico Vincentino.[27] I do not know whether Albert Dürer explains his theories; but, however that may be, he has gone astray in the proper proportions of the designs of many letters in his book on Perspective.[28]

* *May* 2, 1519.

AS, in the first place, on leaf XXXII† of that book, the horizontal cross-piece of the A is not broad enough; nor is the top of the letter properly drawn in its curves; for in one of his A's he has drawn the top curved forward, in another, curved back, and in a third as the apex of a pyramid, all of which are contrary to reason, according to the true antique design. However, on leaf XL‡ the first A is more sensible than any of those that precede, or than the two following ones, as those persons can see who have, or who may choose to have and see what I say of his book heretofore cited.

† *See pp.* 6 *and* 7 *of Dürer's 'Of the Just Shaping of Letters.' The Grolier Club,* 1917.

‡ *Idem, p.* 30.

On his leaf XXXIII§ the first B is better than the second, because in the second the upper loop is too small and the lower too large. The two white ones on leaf XXXII§ and the four on leaf XL‡ are all faulty, also, in the horizontal line of the lower half.

§ *Idem, p.* 9.

On the same leaf, the four C's, both white & black, are much too round and too nearly closed. On leaf XL,* however, the third black C is better than the two before it, except that the upper end should be perpendicular.

* *Grolier Club ed., p.* 30.

On leaf XXXIII† the white D's & the two black ones have the line at the foot too thin; so, too, all four on leaf XL.*

† *Idem, pp.* 11 *and* 12.

On leaves XXXIIII‡ and XL§ the white and the black E are faulty in respect to the middle arm, which should rest on the diametrical line. In like manner the F also is faulty; for the foot of the said F is too long and too thin.

‡ *Idem, p.* 13.

§ *Idem, p.* 31.

So, too, with the L, which is derived from the E.

On the same leaves XXXIIII‖ and XL§ the G is too nearly closed, & in the first one the short limb is too long, in the second it is too short; and in the three others also.

‖ *Idem, p.* 14.

On leaves XXXV¶ and XL§, in the aspirate (H), the cross-piece is too thin.

¶ *Idem, p.* 15.

In the I the foot is too narrow by one unit.

In the first K, in black and white, the junction between the two sloping arms is too high, for it should be exactly on the centre line. The second black K is good.

The first M & the second, white and black alike, are faulty. The third black one is good. The last on leaf XLI⇑ is the worst of all.

⇑ *Idem, p.* 32.

All the N's on leaves XXXVI⊥ and XLI⇑ are faulty at the upper end of the first limb, except the third and the sixth. And all have the heel [of the second limb] cut square,ʎ after the style of Bramante, as he has drawn it in the galleries of Pope Julius the Second, between the Palace of Saint Peter at Rome & the Belvedere. But some very ancient writers made this heel with a sharp point. Do you make it as it shall seem best to you.

⊥ *Idem, p.* 20.

ʎ '*Talon coupe.*' *See drawing of the letter* N *in Book* III *infra, for a better understanding of this phrase.*

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